

# A Cunning Plan: Interpreting the Inscriptions of the Severan Marble Plan (*Forma Urbis Romae*)

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Paper presented at 119th Annual Meeting of the Archaeological Institute of America, Boston, MA, 4-7 January, 2018

[Slide 1] The *Forma Urbis Romae* is one of the most unique monuments in Roman art. Set up on display in the heart of the city, it was a gigantic marble map of the city of Rome. Its two most notable features were its size—it was over four stories tall—and its apparent inclusion of every building in the city, from the Circus Maximus to one-room apartments. [2] The monument represents the city in plan form with incredible detail. Sidewalks, doorways, even interior staircases are shown for great buildings and humble dwellings alike. Columns decorate temples and private houses. Fountains and neighborhood shrines crowd the streets. Amphitheaters, warehouses, apartments, temples, basilicae, baths, houses, shops and more mingle together to present the city of Rome as a tableau of diverse and unremitting architecture.

[3] Since the *Forma*'s rediscovery in 1562, scholars have been most excited for the monument's potential to aid in the mapping and reconstruction of the ancient city and its buildings. Handily for those interested in such pursuits, many of the features of the *Forma* are labeled with neat inscriptions. An obvious but so far unexplored question springs to mind: why were some buildings labeled and others not? I will present here my preliminary results from my efforts to answer this basic question. I will argue that structures apparently are not labeled according to location or chronology, whether they are public or private, or whether they are otherwise

identifiable. Instead building type, and more importantly the associations of that building type, seem to have been the driving factor behind what was selected to be labeled. By calling attention to certain building types and creating a hierarchy of significance, the inscriptions not only individually identify buildings, but collectively identify the depicted city as the legendary architectural wonder that was Rome.

The *Forma Urbis Romae* is also known as the Severan Marble Plan, because archaeologists like to give unimaginative, literal names to things. The Severan aspect derives from two representations of Severan buildings that establish a firm TPQ of c. 203 CE for the monument. The marble aspect refers to the inscribed marble slabs that made up the monument. [4] The term “plan” refers to the layout of the monument’s architectural depictions, which presented an overhead, or plan, view of every building in Rome. [5] Oriented with southeast at the top, the depicted city was centered on the Capitoline Hill, and included most of the space within the *pomerium* (the sacred boundary of the city). [6] Besides the Tiber River, which is indicated simply by blank space, only architectural features are shown. [7] Many of the larger buildings are set off by the use of double lines for their walls, further amplified by the use of red paint.

[8] The *Forma Urbis Romae* was made for display in a great room in the *Templum Pacis*, or Temple of Peace, an architectural complex originally built by Vespasian to celebrate his victories over the rebellious Jews. In an ironic twist, our main source of information for the layout of the *Templum Pacis* is the *Forma* itself, since the complex survived the Middle Ages and Mussolini only in traces. Thankfully, one of the few walls to survive was the one that originally supported the *Forma*. [9] This wall was built into the Church of Saints Cosmas and Damian, and preserves

to this day the clamp holes for the 150 or so marble slabs that once made up the *Forma*.

Although the majority of the marble was robbed in the Middle Ages, pieces of the slabs were excavated at the foot of the wall, confirming the wall's association with the monument. Other fragments were recovered in various excavations throughout the city over the centuries, and continue to come to light, most recently in 2016. The majority of fragments were gathered at one point in the Vatican, before passing into the collection of the Musei Capitolini.

[10] Scholarship has tended to treat the *Forma* as a map, with a primary focus on topography.

Scholars seek to piece the plan together, and to identify and connect depicted buildings with structures known from the historical or archaeological records. Both of these approaches tend to engage with the monument at the level of the fragment or individual depiction. [11] While these are certainly worthy pursuits, two scholars, Jennifer Trimble and David Reynolds, have pointed out that such approaches downplay the original display context of the *Forma*, which prevented the monument from functioning as a map in the most traditional sense, as a resource to be consulted for cartographic information. The plan lacks any information about the majority of buildings beyond their shape, size, and location, with most having no indication of their name, ownership, or purpose. The *Forma*, furthermore, was a static representation of a city constantly in flux: any given apartment building depicted on the marble could have been bought, sold, remodeled or demolished before the ink was dry on the plan's preparatory sketches. Most importantly, the clear association between the marble plan and its display wall allows us to reconstruct its original dimensions at a staggering 18 x 13 meters, or around 60 x 43 feet. The monument's sheer size would have rendered most of its features, including the inscriptions, illegible.

Consequently, Reynolds and Trimble have called for new approaches to the *Forma*.

Interestingly, both move beyond previous focus on individual buildings, to look at what can be learned from the plan as a whole. In his excellent, but sadly unpublished, dissertation, Reynolds uses recognizable building types (houses, baths, and so on) to look at the distribution of various features throughout the city. Trimble, on the other hand, has emphasized the *Forma*'s role as a monumental public installation with probable political overtones. In one article, she explicitly draws comparisons to the Column of Trajan, which also featured a wealth of mostly indiscernible detail. It is these conceptual leads, examining the monument as a whole, that I intend to pursue here.

In order to explore the inscriptions of the *Forma Urbis Romae* I conducted a basic quantitative analysis of all known legible inscriptions. [12] To do so I drew on the *Stanford Digital Forma Urbis Romae Project* Database, which provides catalog entries, including epigraphic transcriptions and high resolution images, for all the known fragments of the *Forma*. [13] I used the transcriptions provided on the database, which are those given in the two main previous publications of the fragments. In decoding these transcriptions I bow to those far more expert on the subjects of epigraphy and topography. In my analysis I included inscriptions from fragments currently extant, as well as a much smaller set known only from drawings in a 16<sup>th</sup> century codex now in the Vatican. [14] I realize that this is a potential methodological problem, but one I do not have time to address in full. I can say that analyses of drawings of preserved fragments have led to a general consensus that the sketches are sufficiently trustworthy for the analysis at hand.



[15] I cataloged each inscription and the structure it referred to according to whether it represented an area, a street, or a building, its specific architectural type, and the architectural category of that type (commercial, religious, etc.). Some inscriptions fell into more than one category: for example, the Templum Pacis should be considered both a religious and leisure structure. I then sorted the inscriptions by these various categories and performed a form of technical analysis I like to call counting.

In this process, some problems immediately became obvious. First, some inscriptions lack a clear transcription, and therefore a definitive association with a particular building. Even when there is consensus as to what an inscription says, we sometimes know nothing else about the building. We have only around 10 to 15% of the total plan surface area, and very little evidence as to how representative our sample is. That sample in turn yields only a few examples of any given inscription type. Despite all these considerations, and with all the necessary caveats in place, there are several interesting patterns and observations that emerge from some very basic quantitative analysis (i.e. sorting and counting).

Given our limited time, there are several important questions that I cannot address here. The most important is perhaps who made the decisions regarding the patterns I identify, from the level of the *Forma*'s commission to its design. In order to side-step this particular issue, I will use the term "the production team" to refer collectively to anyone and everyone involved in the production of the *Forma*. Just as we do not fully understand the *Forma*'s artists and patrons, we have little information regarding its intended audience. Since we do not know the purpose of the room that held the *Forma*, it is difficult to guess who had access to that space. There is the broader issue of visibility, of why ancient artists consistently produced highly detailed monuments that could not be fully observed, from the Parthenon Frieze to the Columns of Trajan

and Marcus Aurelius. [16] Finally, we know there were other broadly similar marble plans before the *Forma*, but we do not know if any one of them served as a direct model for the Severan Plan. These and many other issues are worthy of discussion in a different venue.

[17] The 1,186 known fragments of the *Forma* bear 72 inscriptions that are sufficiently preserved to be identifiable as a distinct label for a building, street, or area. An additional 33 partial inscriptions comprise at least one discernable letter, but have not been associated with any structure. Sadly, not much can be said about this last group of inscriptions, except that they provide tantalizing evidence that many more labels must have existed beyond the 72 available for analysis. [18] The quality and size of the extant inscriptions vary greatly. The letters in the Porticus Octaviae labels, for instance, are shallow and constricted, averaging about 1-2 cm in width. The letters in *Amphitheatrum*, in contrast, are deeply channeled and the M alone is 5 cm wide.

In looking for an explanation for the inscriptions, it is perhaps easier first to eliminate various expected criteria for what is labeled and what is not. For example, one might expect only buildings to be given labels, but this is clearly not the case. [19] 55 inscriptions label what were probably defined architectural structures. A further 6 inscriptions, however, label streets. Clearly not every street could have been labeled, but there is no obvious selective feature for those that were, at least within our small sample. 7 further inscriptions label features that are neither streets nor defined buildings. The Subura, a notorious warren of housing and fire hazards, seems a particularly strange candidate for identification, especially since it could have been easily identified through its proximity to the imperial fora.

Another easy assumption to make is that the inscriptions on the *Forma Urbis Romae* were intended to clarify the identity of important features that would otherwise have been difficult to identify. This is, after all, how we modern viewers tend to make use of the inscriptions. Again, this hypothesis is not supported by the evidence. In fact, the opposite almost seems to be true.

[20] Labeled buildings include the Circus Maximus and the Colosseum, some of the most easily identified structures in the city, by their location, size, and building type. The Insula Tiberina likewise is labeled, despite its being, as the only island in the blank space of the Tiber, perhaps the easiest identifiable feature on the plan. A significant number of the buildings that are labeled are distinctive, recognizable architectural types, such as theaters, gladiatorial schools, imperial baths, porticus, an amphitheater, a circus, and temples. In most cases the distinctive type and the general area of the city should have been sufficient to identify the building. Labels often cluster, adding redundancy: [21] thus most of the buildings of the Forum Romanum are labeled, despite the fact that labeling a few, or just the area in general, should have been sufficient to identify all of the buildings by their respective positions. We can only conclude that efficiently establishing the identity of depicted buildings does not appear to have been the primary concern of the ancient production team.

If the labels do not serve strictly to identify features, as handy as that would be for modern archaeologists and topographers, they must have had another purpose. It seems likely that the labels were intended to draw attention to particular elements on the map, in much the same vein as the double-lines often employed to emphasize certain features. So what features were chosen to be emphasized through labels?

Given the large scale and public display of the *Forma*, one might expect that the labeled buildings would be large scale public projects. While this is true for the majority of labeled

buildings, it is not true for all. At least 3 buildings have names that suggest privately owned baths. 5 buildings are some sort of horrea, which conceivably may have been public in some aspect, but might just as easily have been privately owned structures. Similarly streets and areas like the Subura or Insula Tiberina can hardly be considered public projects in the typical sense.

The closest unifying factor seems to be that the labeled features are all in some way distinctive of Rome the historical capital city. Together they paint a picture of the capital city that sets it apart from all other great cities like Antioch or Alexandria. The labels make clear that the city illustrated on the *Forma* could only be Rome.

Ancient sources consistently emphasize the importance of entertainment and leisure venues in the life of the inhabitants in Rome, and not surprisingly, architectural categories related to leisure dominate the labeled buildings on the *Forma*. [22] Baths are the most numerous category, with a total of 6 labeled; 2 of these are large complexes that modern scholars refer to as imperial baths. By the time of the *Forma* such baths had become a characteristically Roman leisure activity. [23] Luxurious porticus such as the Porticus Octaviae are the next most frequent category, with 5 labeled examples. Although such porticoes often surrounded temples and frequently had important religious functions, ancient written sources tend to refer to such complexes as pleasant places to walk and take in the impressive (looted) collections of art from around the empire. [24] 3 theaters are labeled, an impressive number given that this architectural type was hardly common in Rome. [25] The amphitheater of the Colosseum is labeled, and so are 2 separate gladiatorial schools. 2 gardens, possibly the sort of large complexes open to the public, are also labeled. [26] Finally the Circus Maximus, the greatest and most venerable Roman entertainment complex, is rendered in exquisite detail.

[27] In total, there are 22 labeled features that can be associated with leisure in Rome. Many of these were architectural types with particularly strong connotations of Roman culture, such as a circus, baths, gladiatorial features, and porticoes displaying the looted treasures of the world. The inclusion of so many theaters in dense urban space was also a distinctive feature of the Roman city, made possible through Roman engineering expertise in concrete. The broad picture and particular details both reinforce the message of a distinctive Roman landscape, one of pervasive urban leisure.

[28] The next most frequent architectural category is religious complexes, with 14 examples. These range from traditional *aedes* buildings, such as the Temple of Castor, to more unique structures such as the Regia, to larger complexes such as the Porticus Divorum and the Templum Pacis. [29] This is consistent with the picture of Rome seen in monumental reliefs: a religious center overflowing with religious architecture. [30] The gods honored by the labeled buildings include traditional Graeco-Roman deities such as Dis, Prosepina, and the Dioscuri, but also Italic gods such as Saturn and foreign divinities such as Serapus. Characteristically Roman religious entities such as abstract virtues (Concordia, Pax) and deified imperial figures (Divus Claudius, Diva Faustina) are also included, as well as one local goddess (Aventine Diana). Whether resulting from conscious selection or random chance preservation, the labeled buildings result in a religious landscape that, with its variety and abundance, could only be found in Rome.

Numerically there is a significant gap after leisure and religious complexes, but the remaining architectural categories are still significant, if not as well represented. [31] 7 inscriptions can be connected to governmental administration. These include the Graecostadium, the Saepta Julia, the Circus Flaminius, and 3 basilicae. The importance of the administrative role of the last building type can be seen in the labeling of the Basilica Ulpia, which not only includes the name

of the larger building, but also a label for the Atrium Libertatis, which, to the best of our knowledge, appears to refer to a particular space within the basilica that housed the records regarding manumission. The inclusion of the Saepta Julia, a building constructed to house a critical if now symbolic governmental activity that could only occur in Rome, is particularly interesting.

[32] 5 horrea and a macellum are labeled, making commercial buildings surprisingly frequent candidates for labeling. The scale of commercial activity in Rome was unprecedented for the ancient world, and the extent of space dedicated to commerce must have been a striking feature of the city, especially compared to smaller cities that could rely on their immediate surroundings for their nutritional needs. The grain supply and grain price appear to have been constant concerns for all classes in Rome, and riots related to this issue were common. Space given over to grain storage thus had symbolic resonance beyond logistical needs. The numerous unlabeled horrea found throughout the *Forma*, in addition to the several labeled examples, reinforce the idea of Rome as a capital of commercial activity, one compelled by its sheer size and urbanity to take unusual steps to ensure a sufficient food supply.

[33] Features touching on the issue of water are also frequent. Baths, particularly the imperial type, had immense water requirements, and horti would have extensive needs of their own. More direct references to water are the labeled aqueduct and the Septizodium, the elaborate fountain that Septimius Severus had built to welcome visitors arriving in Rome. Scanning the labeled structures of the *Forma* thus would have conjured a vision of a city abundantly supplied with water, a sentiment echoed in ancient written sources. Again, abundant generic water features such as fountains would reinforce this message.

[34] Other features have to do with the army's involvement in Rome, specifically the Armamentaria, Castra Misanthum, and the Navale Inferius. Others relate to the special relationship between the emperor and the city. The Mutatorium Caesaris is thought to have been somehow connected to the emperor's need to change garb at the pomerium, at the border of the domestic and military worlds. Likewise the Mausoleum of Hadrian referenced one of the most important features of the imperial relationship: the city was the emperors' eventual resting place and the site of apotheosis.

[35] To summarize: the choice of which buildings to label on the *Forma* does not seem to be related to a need to identify and locate particular structures, as we might expect if the *Forma* were intended to be used as a map. Recognizing this phenomenon opens the door to seeing the *Forma* as a representation of ancient conceptions of the city. Buildings that were somehow associated with distinctive aspects of Rome were singled out to be labeled. One distinctive aspect was Rome's association with entertainment and leisure, both in terms of particular building types, such as gladiatorial facilities, and the abundance of entertainment venues. Labeled religious complexes emphasized Rome's distinctive religious landscape, again in terms of architectural abundance and variety. A profusion of water, the city's role as the center of imperial and military life, and even the capital's vastness were all drawn out by the labeling of particular features. [36] Notably, these are exactly the same types of resources that were legendary aspects of the capital city, immortalized in texts, coins, and sculptural reliefs.

[37] Interpreting the labels on the *Forma Urbis Romae* as a technique for emphasizing various distinctive aspects of the capital, rather than as attempts to facilitate the finding of locations on a map, helps clarify some otherwise peculiar aspects. It explains why features were labeled when their identity would otherwise be perfectly clear. [38] This is particularly true for the Forum

Romanum, with its potentially overwhelming cluster of individually labeled buildings reflecting the importance of the location, rather than clarifying their identity. Such an interpretation also provides an impetus for the labeling of features such as the Insula Tiberina and Subura, both locations that were not obvious points of pride but that were nevertheless famous (or infamous) features of the city. The very act of labeling streets and entire areas would emphasize the vastness of the capital, so vast that it had to be subdivided into regions, numerous notable neighborhoods, and multiple thoroughfares. And perhaps most critically, it explains why labels would be included when they could not be read. Inscriptions work on the level of the collective. They indicate not the identity of a structure but its importance, and not even the individual importance of structures but the collective importance of architecture. Deciphering any given label would thus be moot.

What is most important to recognize is the basic conception behind all this [39]: Rome was a totality defined by particular architectural features. The labeled buildings were one aspect of this conception, as were the mass of generic buildings that surrounded them. Rome the city was so massive it could fill a wall the size of a church, even at the level of building detail of a 1:240 scale. This interpretation of the inscriptions re-evaluates the Forma as more than a map, situating it instead as a monument embedded within a tradition of defining and glorifying Rome in relation to her architecture. [40]



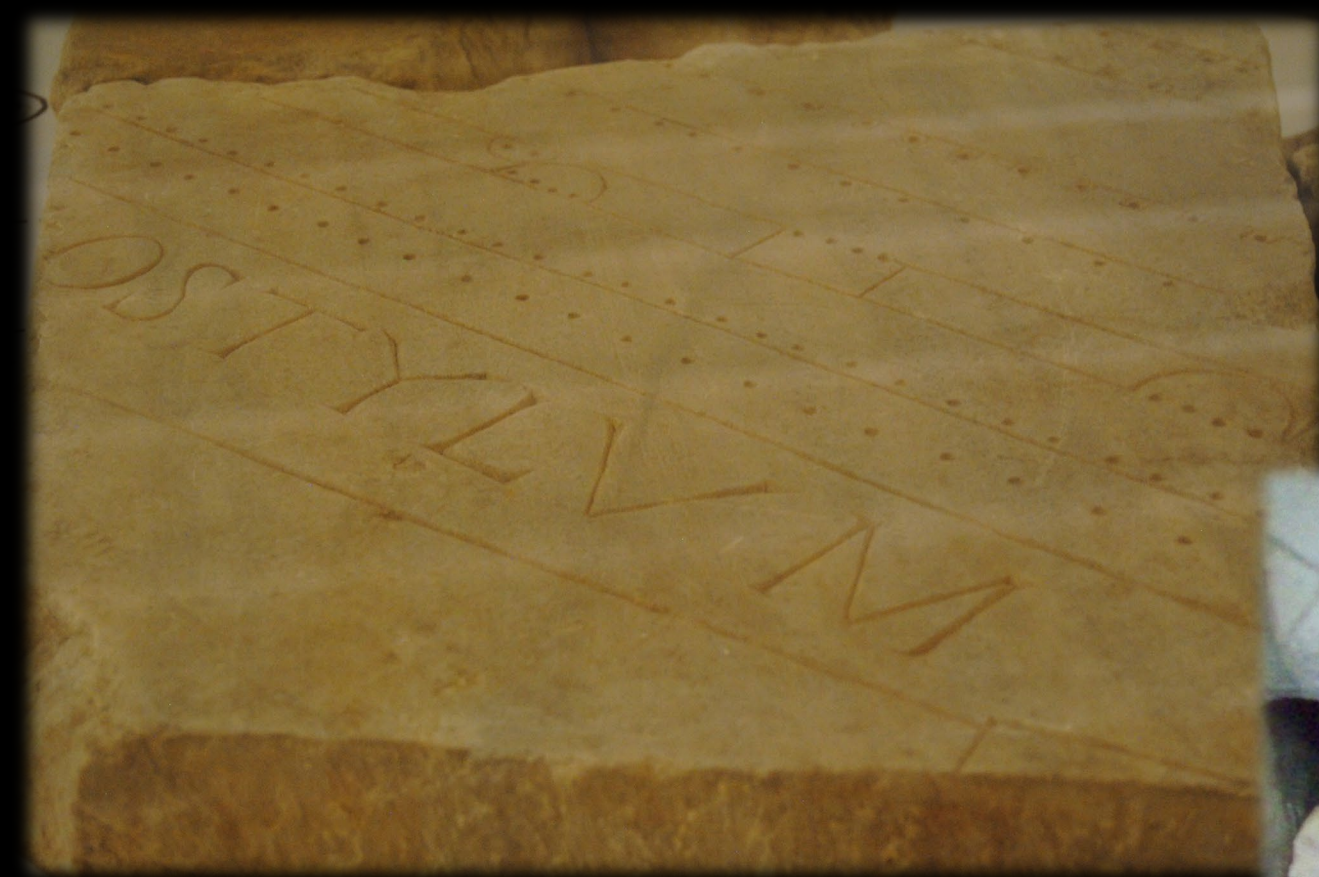
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## **A Cunning Plan:**

Interpreting the Inscriptions of  
the Severan Marble Plan  
(*Forma Urbis Romae*)







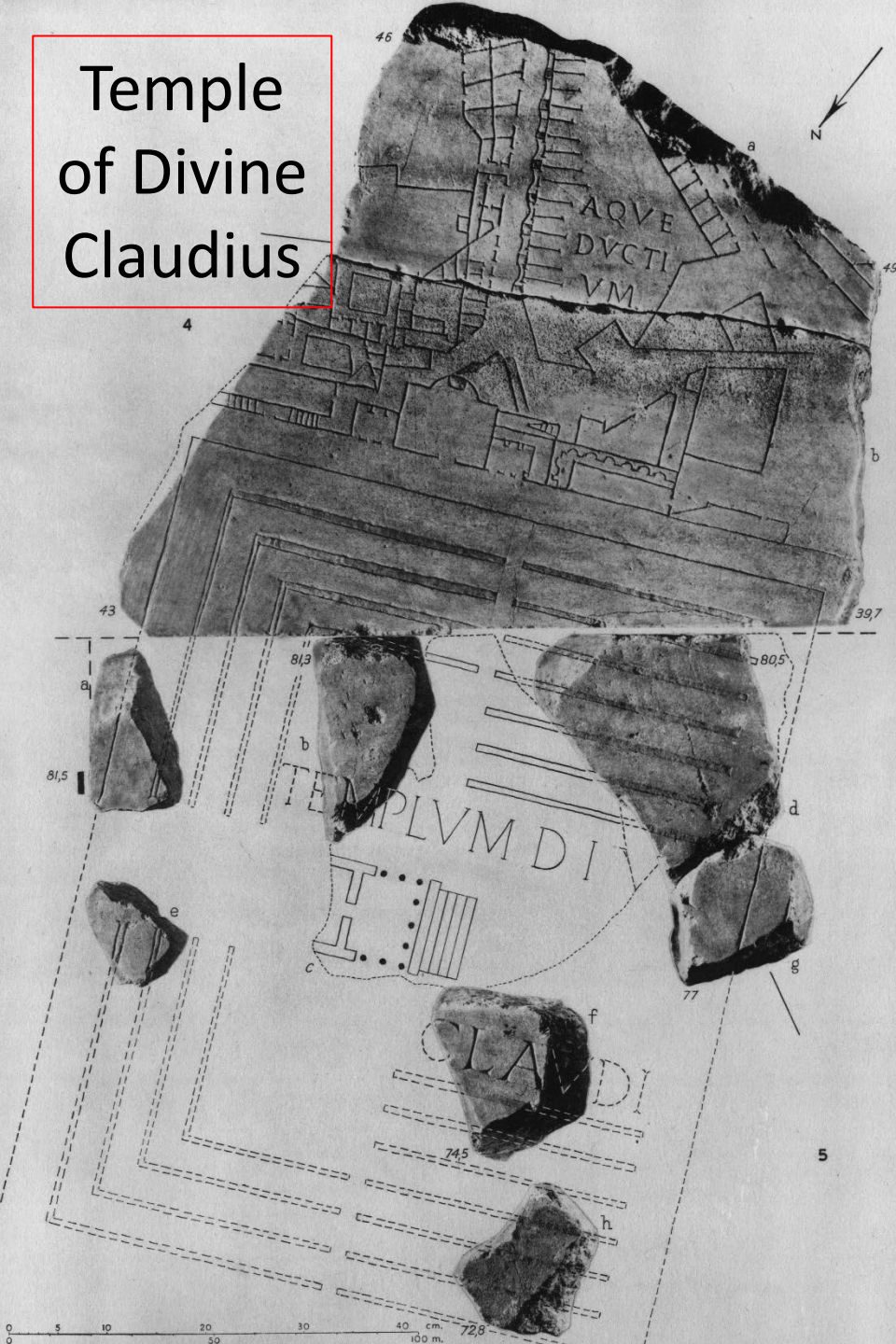
*Above L: Temples in the Forum Holitorium? (AG 31h,i,l; Thill)*

*Below L: Theater of Marcellus (AG 31q-s; Thill)*

*Above R: Roman *insula*, including **domus**, **fountain**, **shops**, and **stairway** (AG 101l-m; Stanford)*



# Temple of Divine Claudius



Left: AG 5f; Right: AG 4a (Stanford)



Gismondi Model (Museo della Civiltà Romana; Thill)



Compilation of preserved and drawn fragments with modern reconstructions (AG 4ab, 5a-h; Carettoni Pl. 16; Stanford)



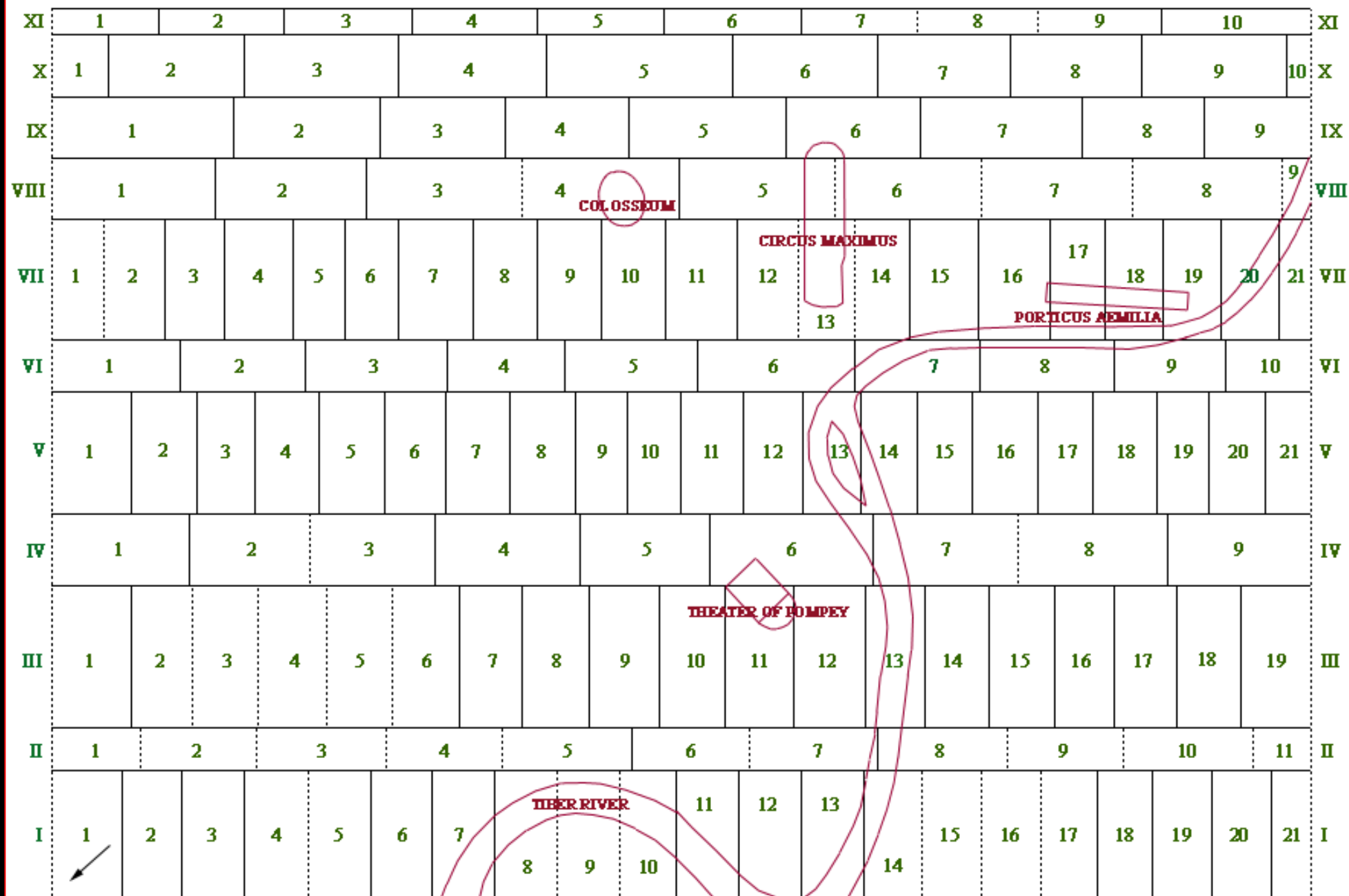


*Above L:* Temples in the Forum Holitorium? (AG 31h,i,l; Thill)

*Below L:* Theater of Marcellus (AG 31q-s; Thill)

*Above R:* Roman *insula*, including **domus**, **fountain**, **shops**, and **stairway** (AG 101l-m; Stanford)

Reconstruction  
of layout of  
slabs on wall  
(Stanford)







Temple and shops along Tiber (AG 32gh, i; Thill)





Temple of Minerva (AG 16a; Thill)



Temple of Iuno Regina (AG 31bb; Thill)



Flavian Amphitheater:  
note red paint in lines indicating seats  
(AG 13I; Thill)

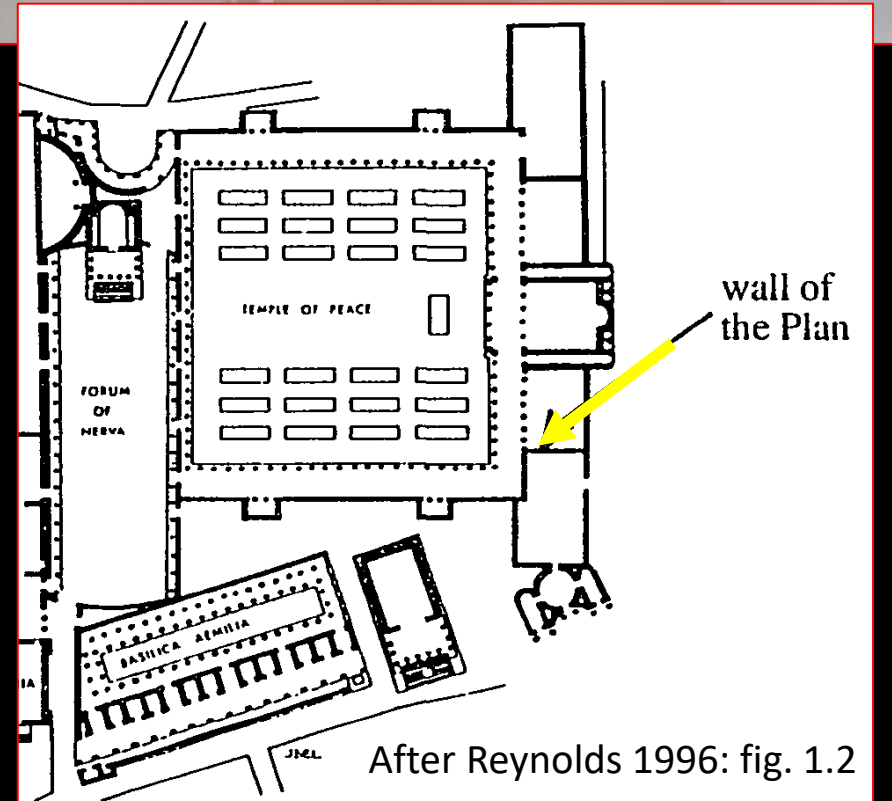
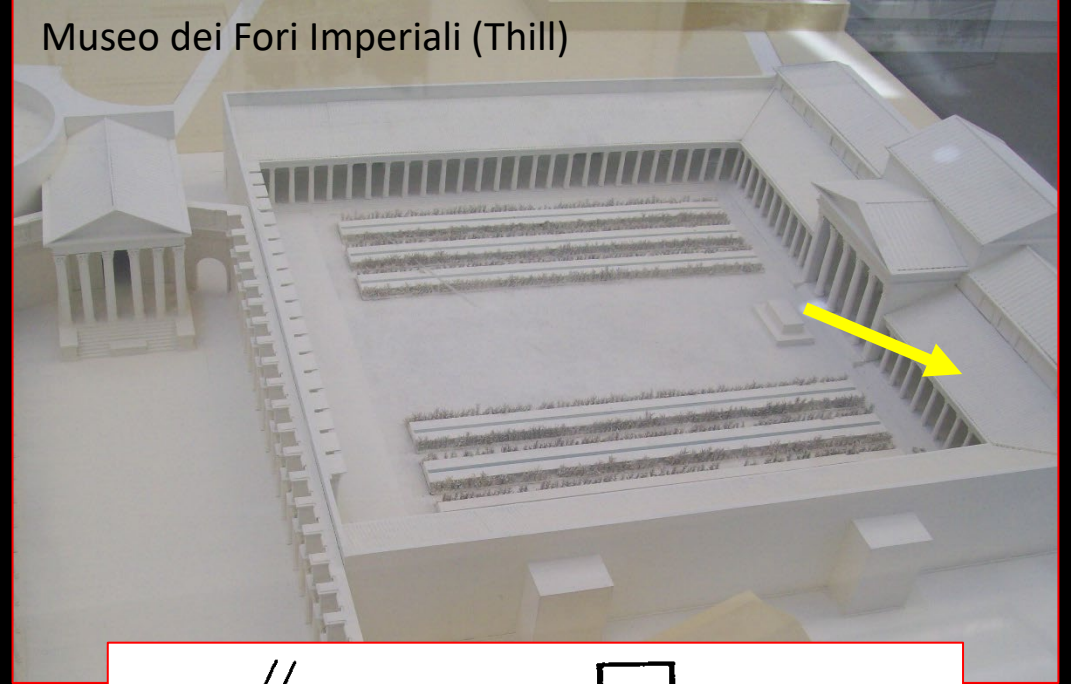


# Templum Pacis

Note *Forma* wall

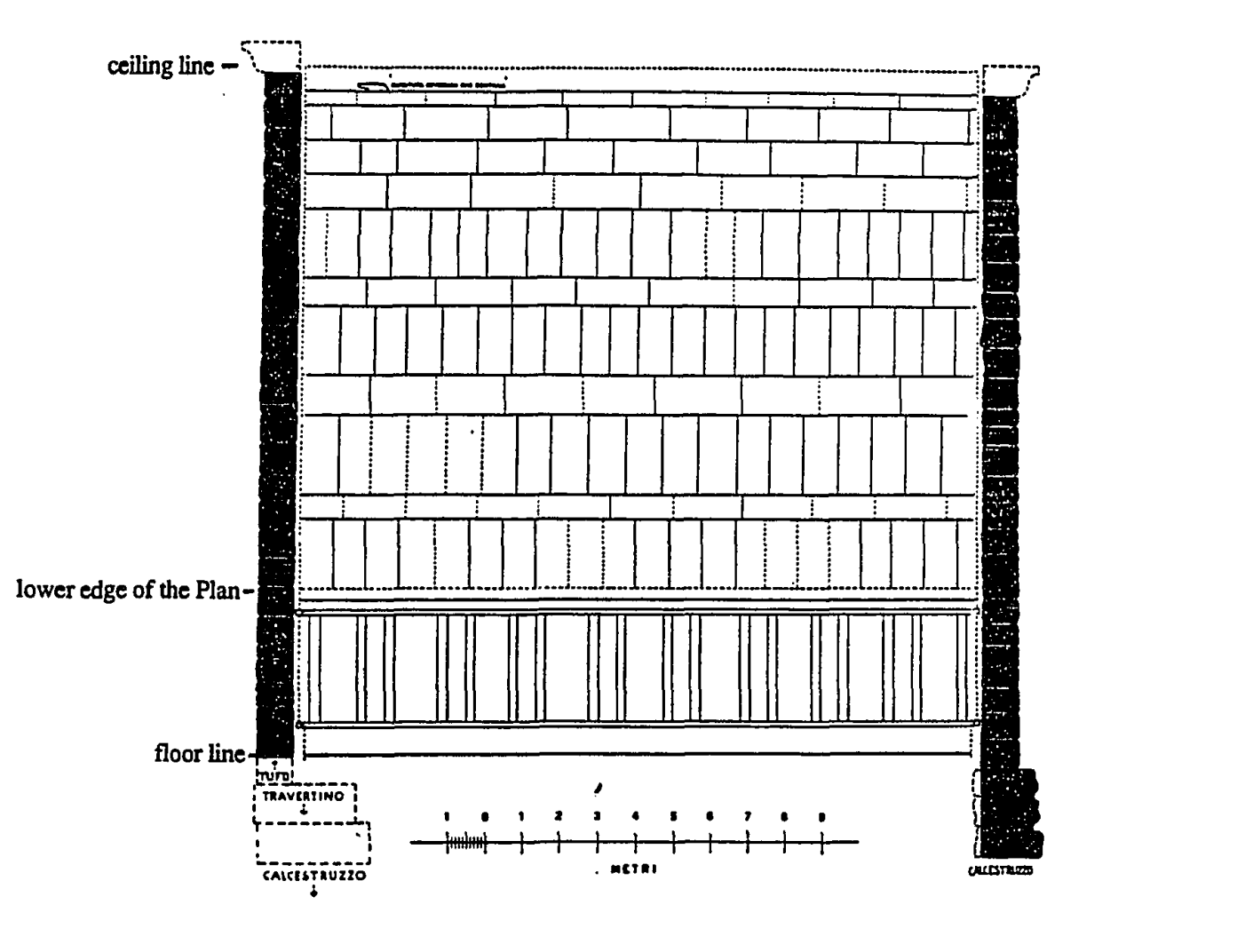
(AG 15a-c, 16a; Thill)

Museo dei Fori Imperiali (Thill)



After Reynolds 1996: fig. 1.2

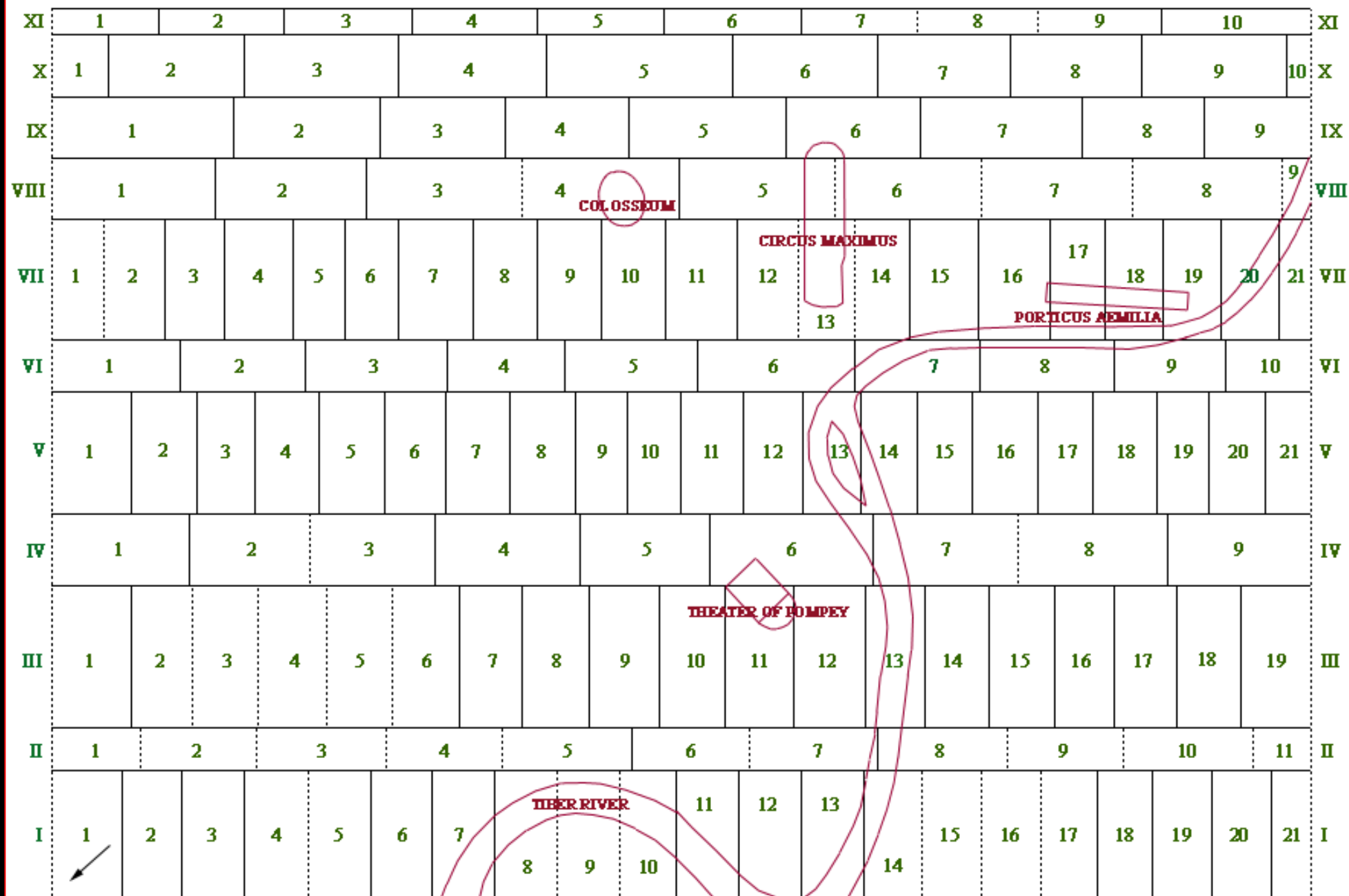




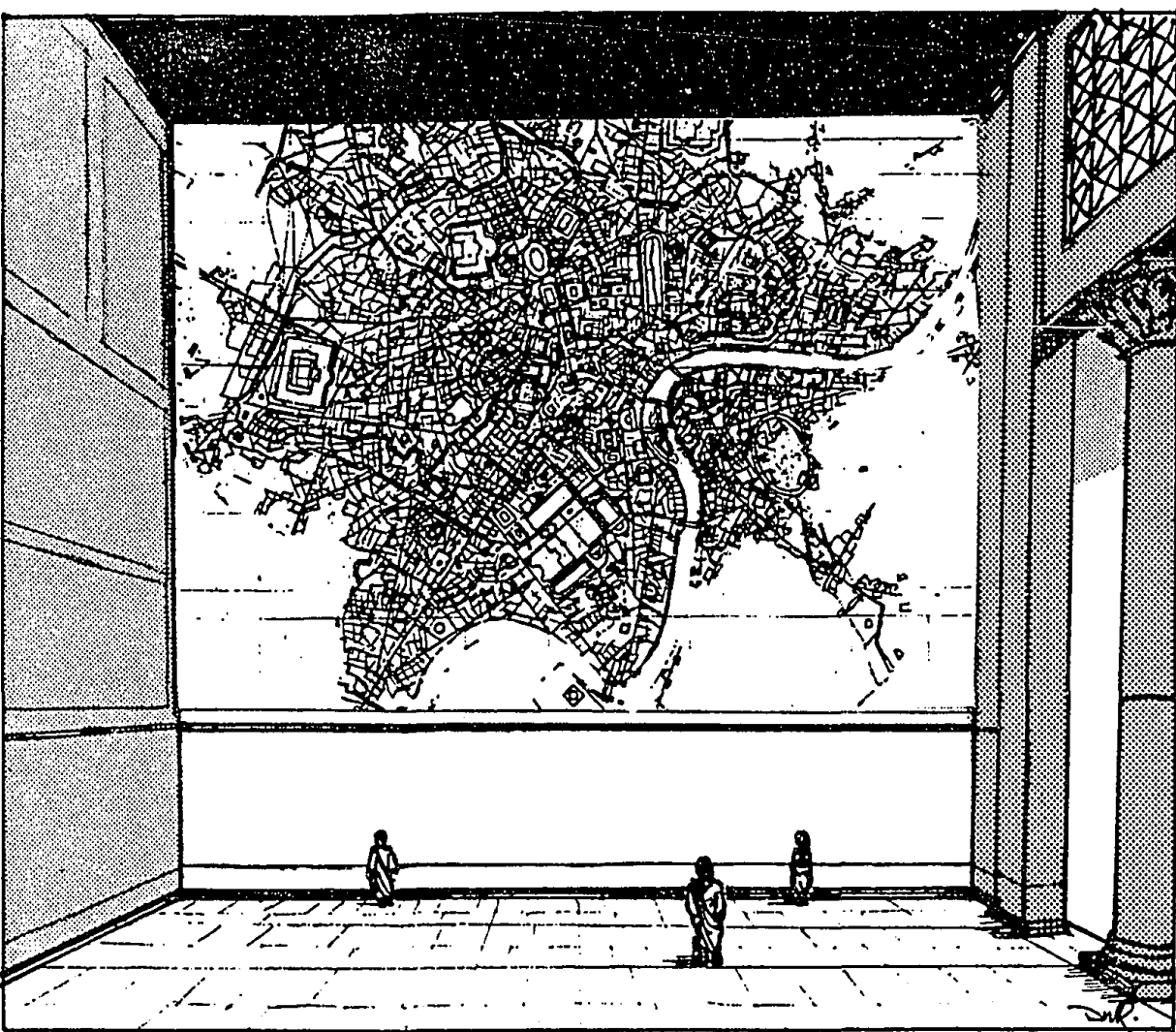
Reconstruction of layout of slabs on wall (Reynolds 1996: fig. 1.32)

Back wall of Church of Saints  
Cosmas and Damian (Thill)

Reconstruction  
of layout of  
slabs on wall  
(Stanford)







Reynolds 1996: fig. 2.1

Reconstruction of *Forma*  
Room in Templum Pacis

Imperial Forums Archive; watercolor rendition by Ink Link





## ID AND LOCATION

Stanford # 3ab  
 AG1980 # 3a-b  
 PM1960 # 3 a b  
 Slab # [X-4](#)  
 Adjoins [3a](#)

## CONDITION

Located true  
 Incised true  
 Surviving true  
 Subfragments 1  
 Plaster Parts 1  
 Back Surface rough  
 Slab Edges 0  
 Clamp Holes 0  
[Tassello](#) no

## TECHNICAL INFO

Scanner gantry



Photograph (Mosaic) (235 KB)

[Note about photographs](#)

## IDENTIFICATION

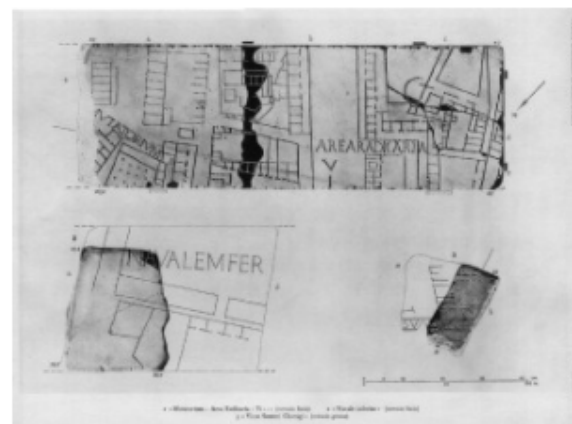
Courtyard structure(s) along the Street of the Great Choragium (*vicus Summi Choragi*)

## INSCRIPTION [Epigraphic conventions used](#)

- Transcription  
[---]MICH[---]
- Renaissance Transcription  
[---]SV[---]M\*MICH[---] (Cod. Vat. Lat. 3439 - Fo 20r, reproduced at PM 1960, pl. 10, no. 1)
- Reconstruction  
[VICVS] SVMMI CH[ORAGI](with fr. 3a: PM 1960; AG 1980)

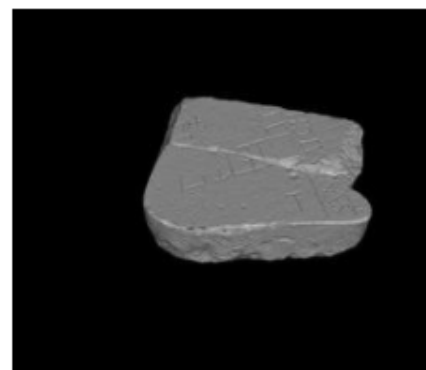
## ANALYSIS

**Description** The fragment consists of two parts of which only the one on the right is original. The piece on the left is a plaster copy of the missing fr. [3a](#), based on Renaissance drawing Cod. Vat. Lat. 3439 - Fo 20r, which reproduced the entire piece before it broke in two. The incised star signifies the plaster cast. Together, the two fragments at the bottom depicted a narrow, horizontal street. An inscription labeled it [VICUS]SVMMICH[ORAGI]. The street separated two features: the one on top consisted of a rectangular courtyard surrounded on at least three sides by columns and by inward-facing rooms. In the open space to the left of this building, a section of a wall (or a sidewalk?) is visible, parallel to the street. Only a tiny part of the lower feature can be seen in this fragment: it consisted of a row of rooms (*tabernae*?) that backed onto the street and which was faced with an arcade (not a colonnade as incorrectly rendered in the Renaissance drawing [see fr. 3a]). A line in front of the arcade may represent a wall or the edge of a sidewalk.



PM 1960 Plates: [10](#) [15](#) [62](#)

AG 1980 Plates: 1



3D Model [Full model](#)

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Search by:

All

where value is:

NOT ☐

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Search by:

All

where value is:

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Search

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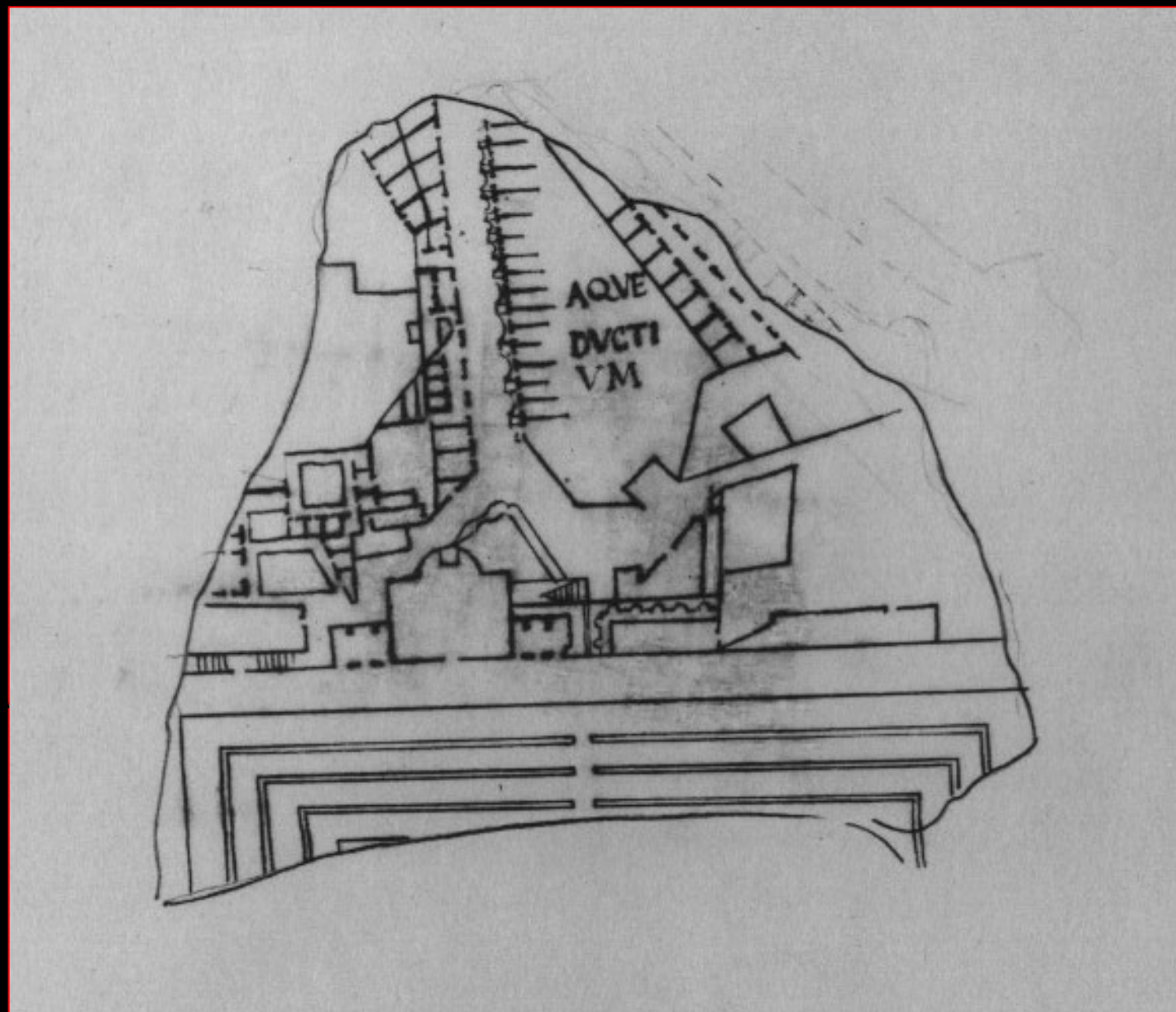
# Primary Bibliographic Resources

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- **Stanford** = Stanford Digital Forma Urbis Romae Project
- **AG** = Rodríguez Almeida, E. *Forma Urbis Marmorea. Aggiornamento Generale 1980* (Rome 1981).
- **PM** = Carettoni, G.; Colini, A.; Cozza, L.; and Gatti, G., eds. *La pianta marmorea di Roma antica. Forma urbis Romae* (Rome 1960).



AG 4a (Stanford)



Renaissance drawing from Cod. Vat. Lat. 3439 – Fo 17r  
(Carettoni Pl. 7; Stanford)

ID AND LOCATION	
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AG1980 #	3a-b
PM1960 #	3 a b
Slab #	<a href="#">X-4</a>
Adjoins	<a href="#">3a</a>
CONDITION	
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Incised	true
Surviving	true
Subfragments	1
Plaster Parts	1
Back Surface	rough
Slab Edges	0
Clamp Holes	0
<a href="#">Tassello</a>	no
TECHNICAL INFO	
Scanner	gantry



Photograph (Mosaic) (235 KB)

[Note about photographs](#)

## IDENTIFICATION

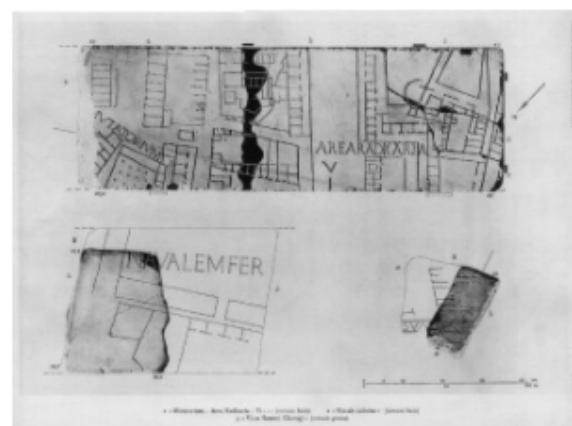
Courtyard structure(s) along the Street of the Great Choragium (*vicus Summi Choragi*)

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[VICVS] SVMMI CH[ORAGI](with fr. 3a: PM 1960; AG 1980)

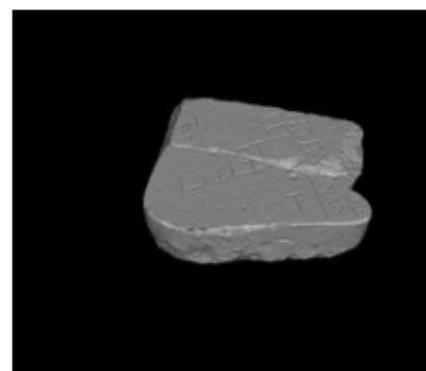
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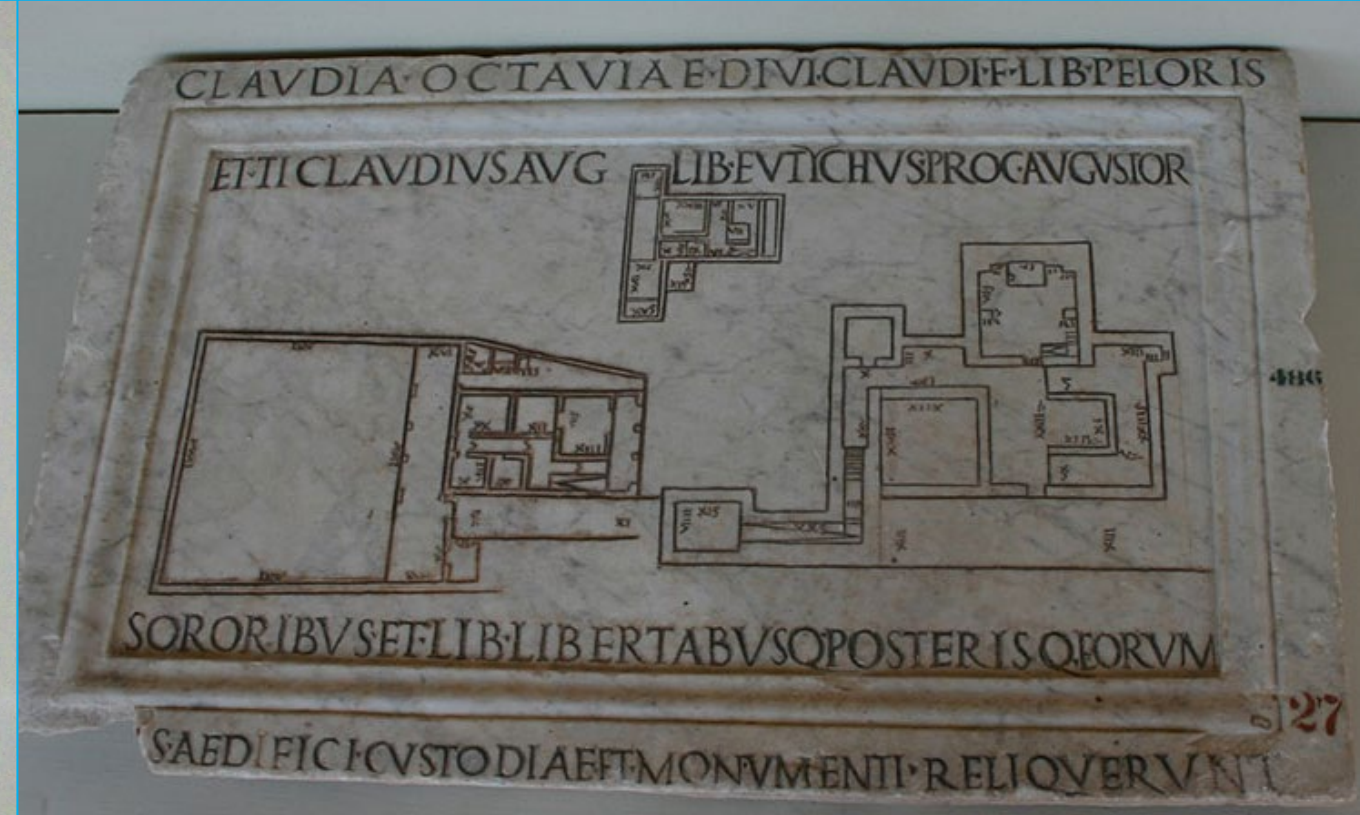
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Perugia plan, showing layout of freedmen's funerary estate  
(G. Dall'Orto)

## Marble Plans

Via Anicia Plan, showing  
Temple of Dioscuri and shops  
(Thill)



# How Many?

---

1,186 known fragments yield:

- 72 (reasonably) intelligible inscriptions
- 33 unintelligible inscriptions

Porticus Octaviae (AG 31aa, bb, u, v; Thill)



[AMPHITHE]ATRVM (AG 13a-d; Thill)



# What Type of Features?

- 55 defined architectural structures
- 6 streets
- 7 areas
  - Circus Flaminius
  - Insula Tiberina
  - Subura
  - 3 “areas” (Area Apollonis, Area Radicaria, and another unknown area)
  - IN T---



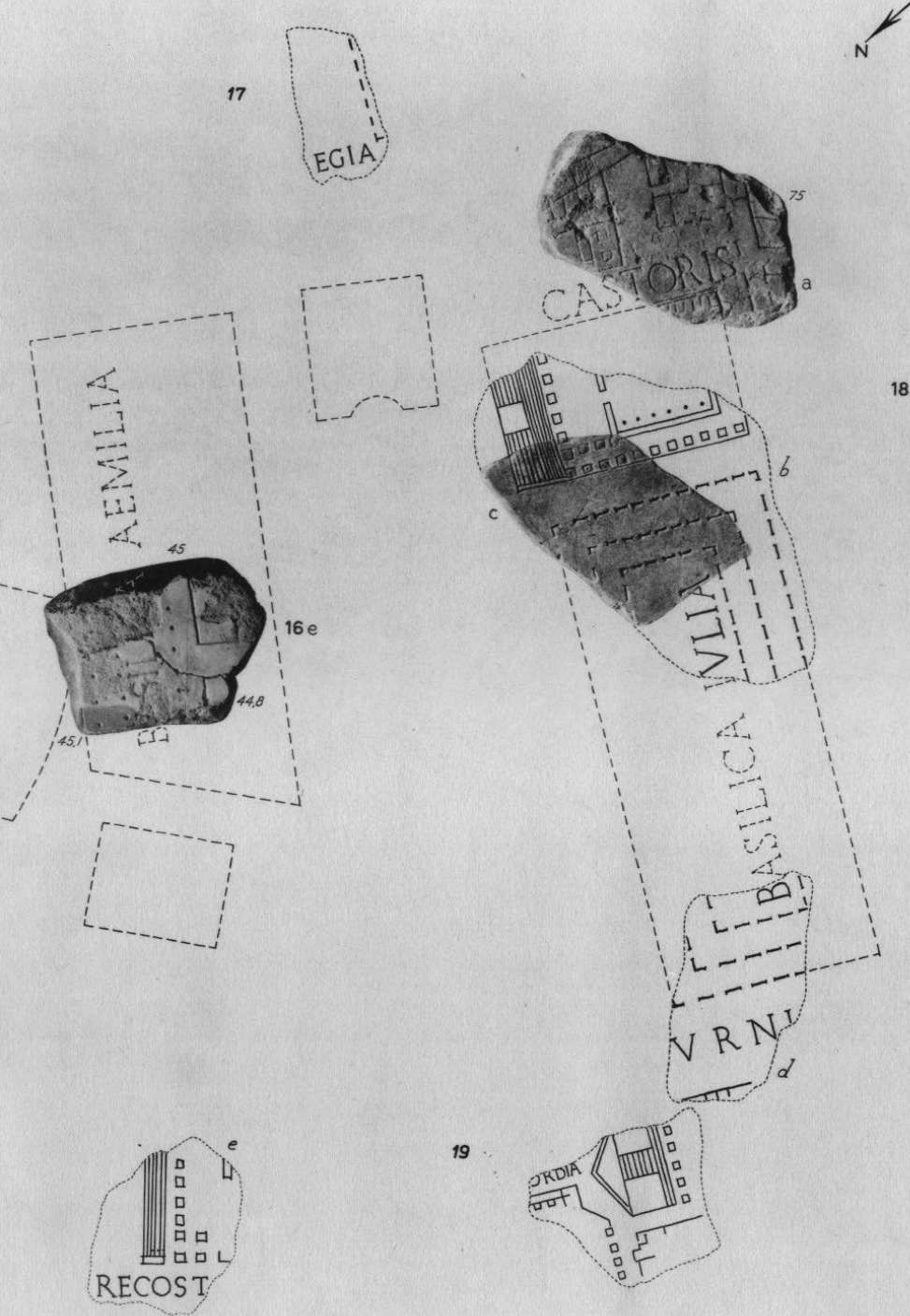
Preserved (AG 20f-h) and drawn (Cod. Vat. Lat.  
3439 – Fo 22r) fragments +  
modern reconstructions (Thill)

# Distinctive Architectural Types

- Theater (5)
- *Ludi* /gladiatorial school (2)
- Imperial Bath (2)
- Porticus (5)
- Amphitheater (1)
- Circus (1)
- Temple (13)







Temple of Castor (preserved [AG 18a, c], reproduced [line and plaster cast] drawn [Cod. Vat. Lat. 3439 – Fo 19r] fragments; Thill)

## Forum Romanum

Compilation of preserved and drawn fragments with modern reconstructions (AG 16e, 17, 18a-g, 19; Carettoni Pl. 21; Stanford)

# Leisure Venues

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- Baths (6)
  - “Imperial” baths (2)



Baths of L. Licinius Sura (AG 21c; Stanford)



# Leisure Venues

- Baths (6)
  - “Imperial” baths (2)
- Porticus (5)



Porticus Liviae (AG 10o-r; Stanford)



Water features in porticus of Templum Pacis  
(AG 15c; Thill)

# Leisure Venues

- Baths (6)
  - “Imperial” baths (2)
- Porticus (5)
- Theaters (3)

AG 38f, 39a, c +  
reproduced drawings  
(Cod. Vat. Lat. 3439 – Fo 23r) +  
modern reconstructions (Thill)





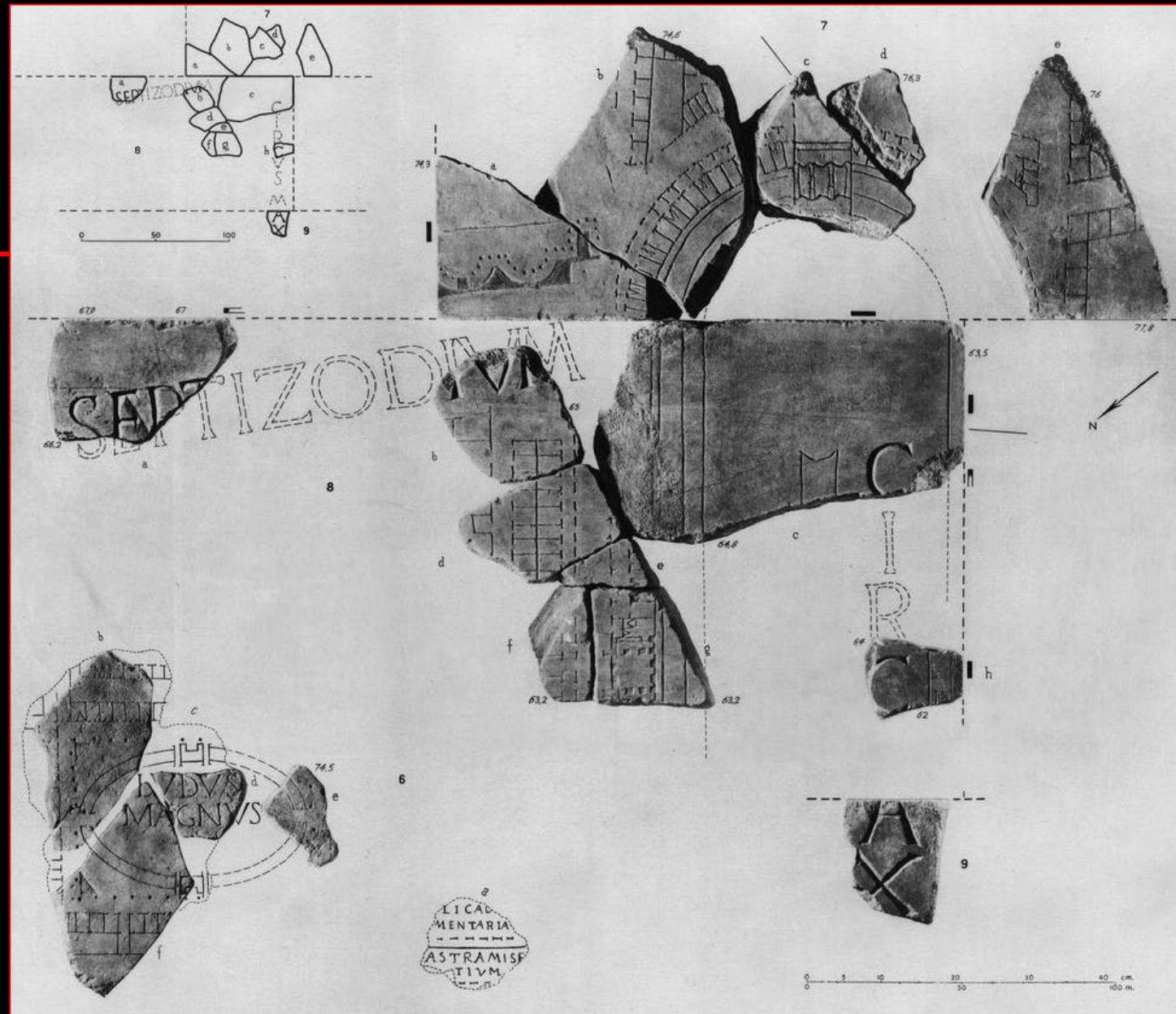
# Leisure Venues

- Baths (6)
  - “Imperial” baths (2)
- Porticus (5)
- Theaters (3)
- Amphitheater (1)
- Ludi (2)



# Leisure Venues

- Baths (6)
  - “Imperial” baths (2)
- Porticus (5)
- Theaters (3)
- Amphitheater (1)
- Ludi (2)
- Gardens (2)
- Circus Maximus (1)

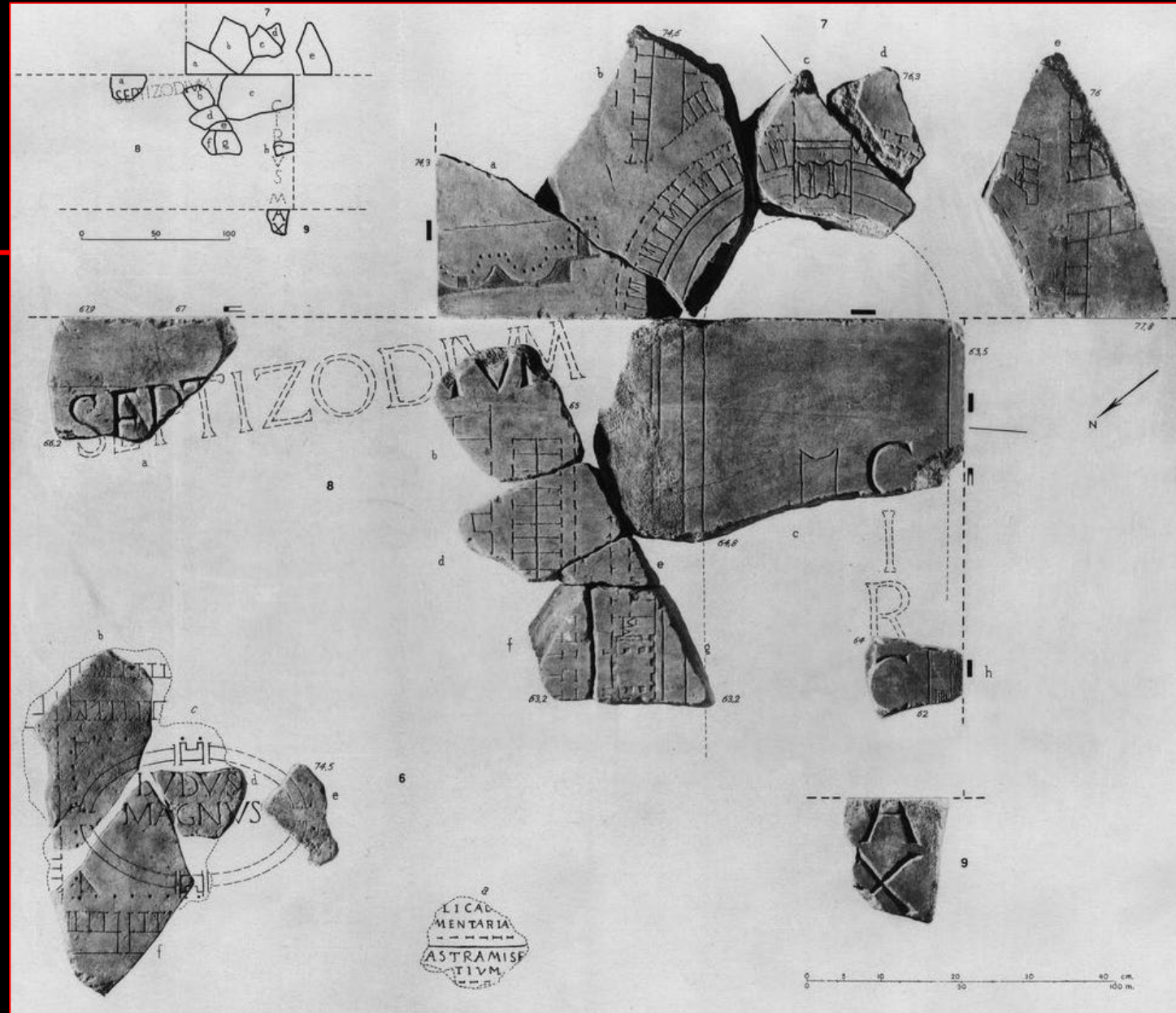


Compilation of preserved and drawn fragments with modern reconstructions  
(AG 6a-e, 7a-e, 8a-h, 9; Carettoni Pl. 17; Stanford)



# Leisure Venues

- **TOTAL: 22**
- Baths (6)
- Porticus (5)
- Theaters (3)
- Amphitheater (1)
- Ludi (2)
- Gardens (2)
- Circus Maximus (1)

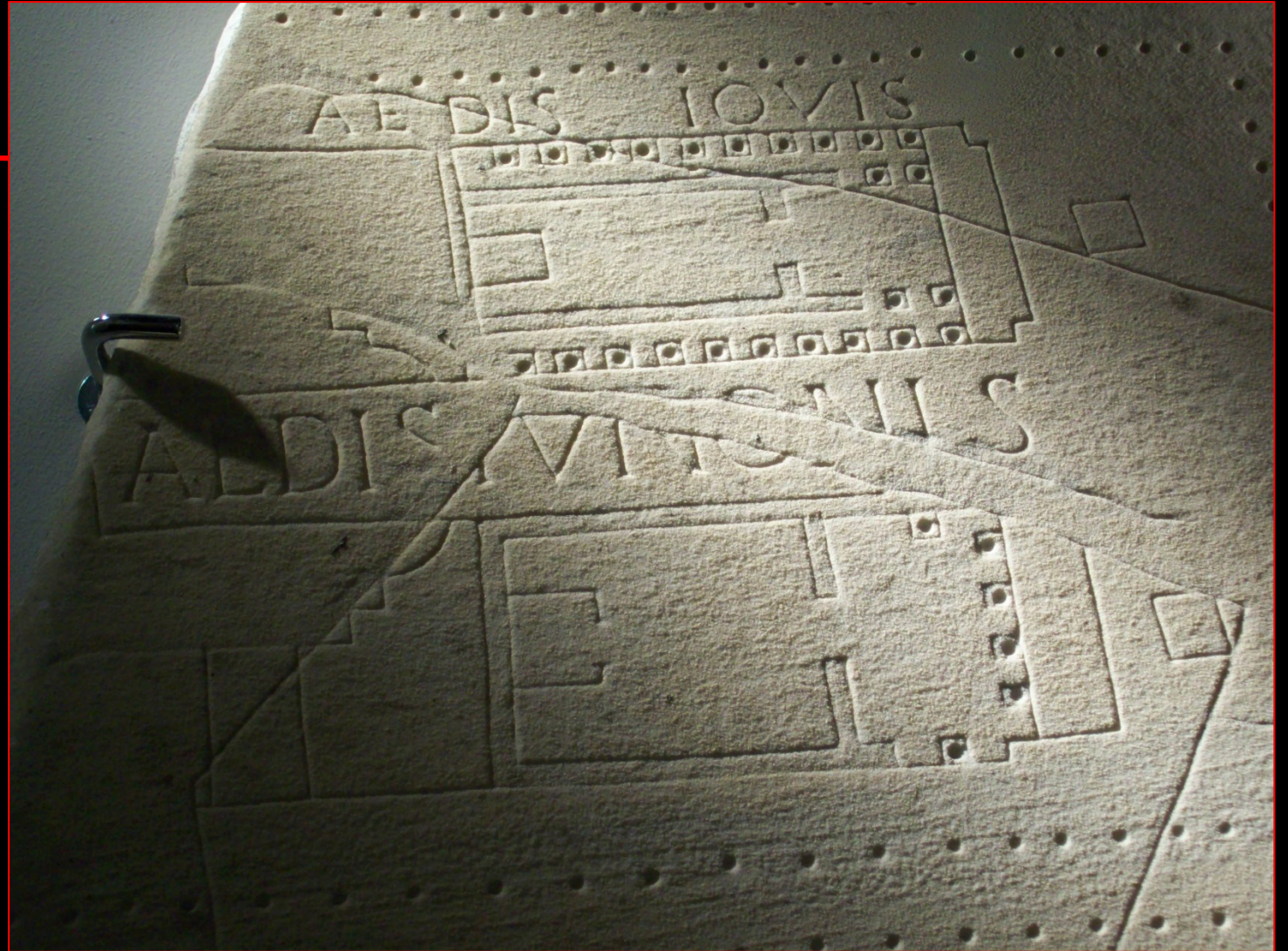


Compilation of preserved and drawn fragments with modern reconstructions  
(AG 6a-e, 7a-e, 8a-h, 9; Carettoni Pl. 17; Stanford)



# Religious Venues

- **TOTAL: 14**



Temples to Jupiter and Iuno in Porticus Octaviae  
(AG 31aa, bb, u, v; Thill)





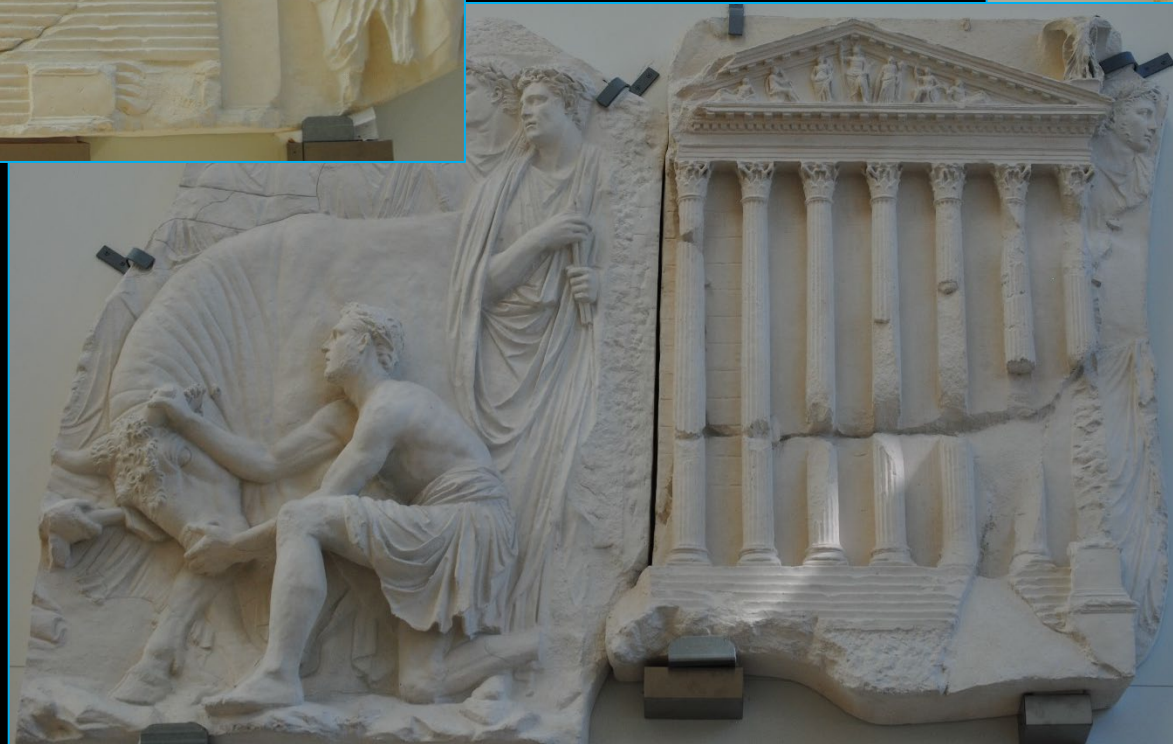
L: Temple to Magna Mater

R: Unknown Temple

Below: Temple to Mars  
Ultor  
(Thill)



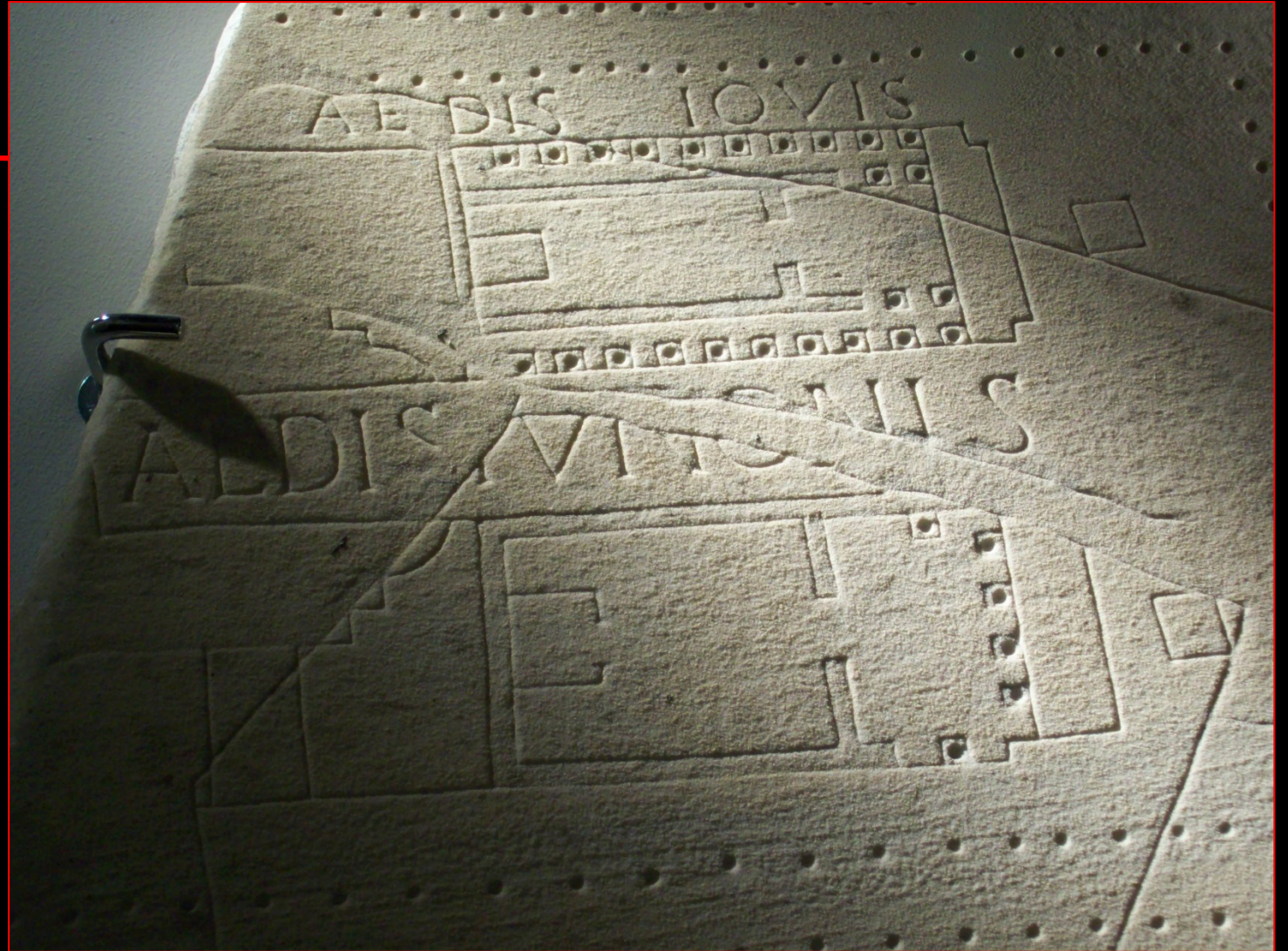
Rome in  
Monumental Reliefs:  
The Valle-Medici  
Altar





# Religious Venues

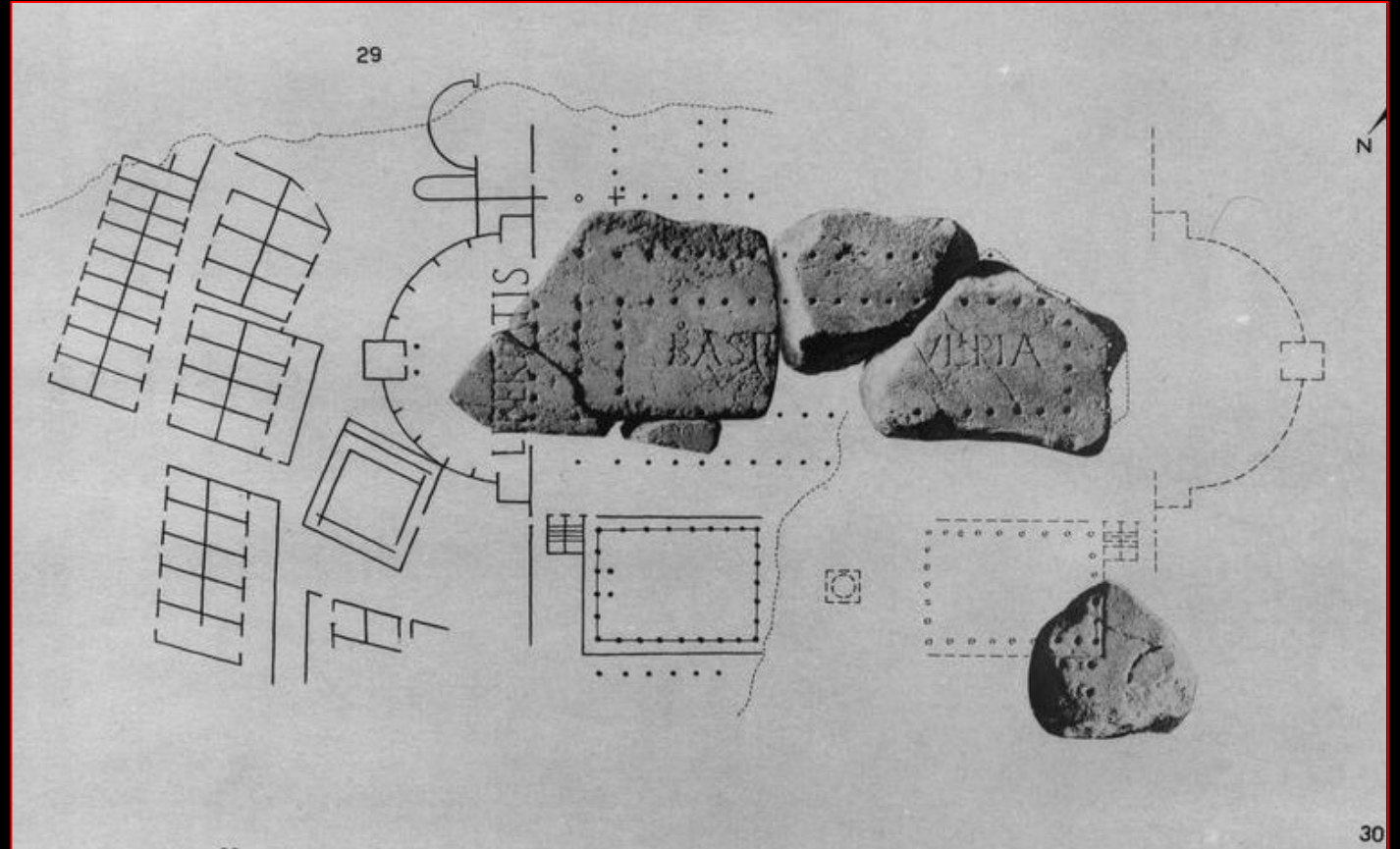
- **TOTAL: 14**
- Graeco-Roman
  - Dis, Proserpina, Dioscouri
- Italic
  - Saturn
- Foreign
  - Serapus
- Roman
  - Virtues (Concordia, Pax)
  - Divi (Claudius, Faustina)
- Local
  - Aventine Diana



Temples to Iupiter and Iuno in Porticus Octaviae  
(AG 31aa, bb, u, v; Thill)

# Administration

- **TOTAL: 7**
- Graecostadium
- Saepta Julia
- Circus Flaminius
- Basilica Aemilia
- Basilica Iulia
- Basilica Ulpia
  - Atrium Libertatis



Compilation of preserved and drawn fragments with modern reconstructions  
(AG 29a-e; Carettoni Pl. 28; Stanford)



# Commercial

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- **TOTAL: 6**
- Horrea (5)
- Macellum (1)

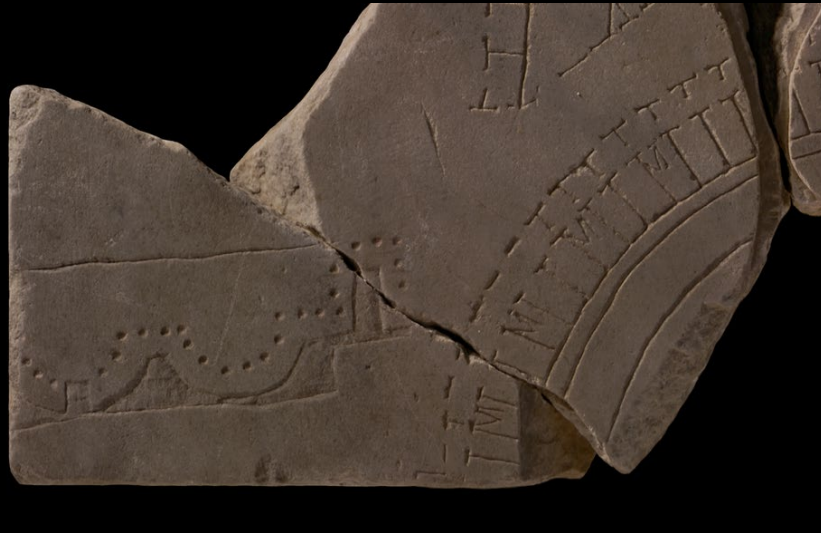


Horrea Lolliana (AG 25a; Stanford)

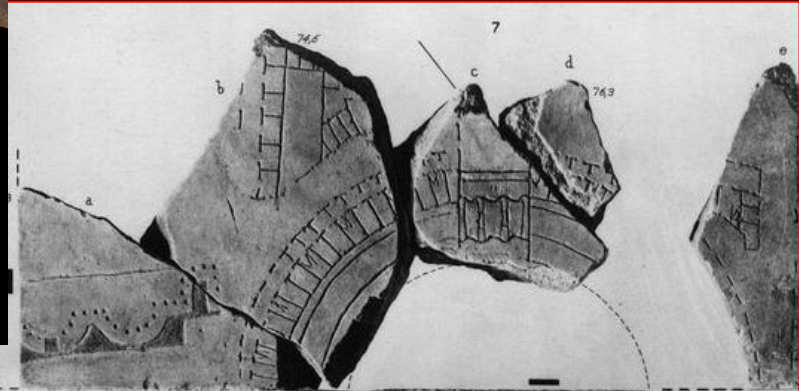


# Water

- **TOTAL: 10**
- Baths (6) / Imperial (2)
- Horti (2)
- Aqueduct
- Septizodium



Septizodium (AG 1980 7ab, 8a; Stanford)

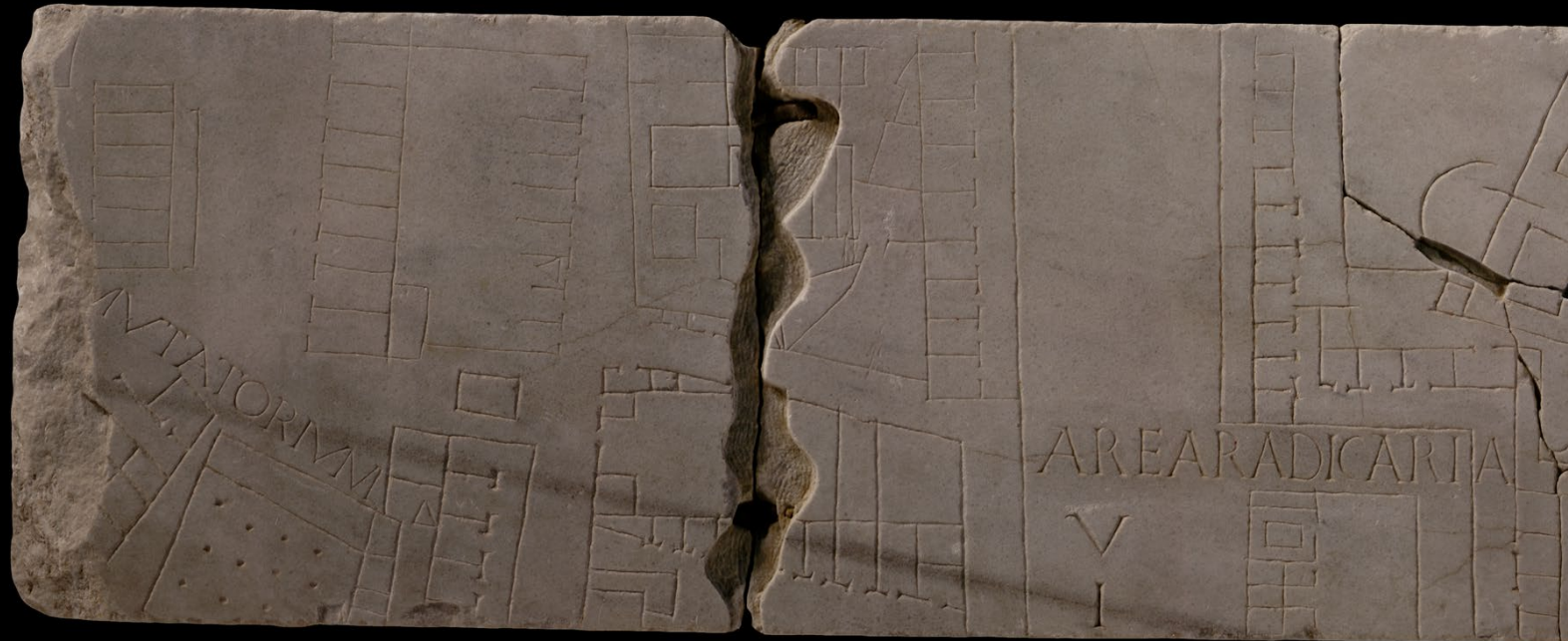


Aqueduct (AG 1980 4a; Stanford)

# Military and Emperor

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- **TOTAL: 5**
- Armamentaria (?)
- Castra Misenatium
- Navale Inferius
- Mutatorium Caesaris
- Mausoleum Hadrianum



AG 1980 1a-e (Stanford)

# Labeled Structures

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- Leisure Venues: 22
- Religious Venues: 14
- Imperial Administration: 7
- Commercial: 6
- Water: 10
- Military and Emperor: 5





AG 7a-d, 8c, 9 (Stanford)



Trajanic coin (MIR 175, c. 103–104 CE)

Circus Maximus



# Theaters

Theater of Marcellus  
(AG 31e, i, l, n-s; Thill)



Column of Trajan Scene 86  
(casts in Museo della Civiltà Romana; Thill)



Temples A and B, Largo Argentina  
(AG 37a; Thill)



Valle-Medici Altar (Julio-Claudian; Thill)



Trajanic coin (MIR 253, c. 106 – 107 CE)

Temples





**A Cunning Plan:**  
**Interpreting the Inscriptions of the Severan**  
**Marble Plan (Forma Urbis Romae)**

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*Many thanks to*

Richard Talbert

Francesca De Caprariis

Francesco Sgariglia

Lucrezia Ungaro

Daniele Maras

Musei Capitolini

Museo della Civiltà Romana

*for their help in securing my access to the Forma Urbis Romae Fragments*